VALUABLE COLLECTION OF

LIMOGES ENAMEL

AND

16th Century Objects of Art,

OF

THE RIGHT HON.

THE EARL OF WARWICK,

Deceased.

July 17, 1896.

1896
July 17
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CATALOGUE

OF

THE VALUABLE COLLECTION OF

LIMOGES ENAMEL

AND

16th Century Objects of Art,

OF

THE RIGHT HON.

[George Guy, 4th...]

THE EARL OF WARWICK,

Deceased:

WHICH (*by Order of the Executors*)

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

L.54630

On FRIDAY, JULY 17, 1896,

AT ONE O'CLOCK PRECISELY

(Unless previously disposed of by Private Contract).

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——o——

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CATALOGUE.

On FRIDAY, JULY 17, 1896,

AT ONE O'CLOCK PRECISELY.

1 A PLATE, painted in grisaille enamel with flesh tints, the centre decorated with Zephyr transporting Psyche by the order of Cupid to the enchanted palace, Satyrs and rams' masks on the border, with strap-work with fruit and flowers, the back ornamented with circular cartouche enclosing the zodiacal sign for April, viz. Taurus, laurel wreath border—*Signed P.C. (Pierre Courtois)—French, dated* 1560

8½ *in. diam.*

2 ANOTHER PLATE, by the same artist, and the same decoration, the centre ornamented with Venus showing Psyche, who is worshipped as a goddess, to Cupid, that he may avenge her honour. The zodiacal sign for February, viz. Pisces, underneath

This and the preceding plate seem to have been traced from engravings, parts of which were designed by Raffaelle

See Passavant, ii. 582

3 A Tazza, painted in grisaille enamel with flesh tints. The bottom of the dish represents the toilet of Psyche, from one of the engravings after Raffaelle of a series of Cupid and Psyche. Rich gold border round, and scroll and strap-work outside with arabesques and foliage—*French, 16th century*

3 *in. high* by 8¾ *in. diam.*

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

4 A Circular Dish, painted in enamel in grisaille and with pale flesh tints. The middle has a representation of Psyche, a suppliant half draped, before the goddess Juno, who receives her in the porch of her temple; a border of arabesques and children round the rim, and a cross-shaped strap-work composition with heads of Cupids, and an arabesque border underneath. One of the same series of subjects as those painted on Nos. 1 and 2—*French, 16th century*

9 *in. diam.*

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

5 A Ewer, painted in grisaille and flesh tints in enamel. Round the body are compositions representing The Flight of Lot and his Daughters, The Destruction of the City of the Plain, and The Drunkenness of Lot; above this, on the shoulder, runs a procession of children, some masked and playing musical instruments. The neck and handles are painted with leafwork and fret borders—*Signed I.C.—French, 16th century*

11 *in. high*

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

6 A Salt-Cellar, painted in grisaille and flesh tints on a black ground in enamel. Round the foot is a band or procession of children playing; round the bowl are monsters, masks and strap-work; the top black, with gilt spots and flowers—*French*, 16*th century*

$4\frac{1}{4}$ *in. high*

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

See Illustration

7 A Circular Medallion, in grisaille and coloured enamels. An equestrian figure representing the Emperor Otho, in a skirted coat and a loose-sleeved gown through which the arms come, girt with a scimitar, crowned with bay leaves and bearing a gilt axe; the horse in long fringed housings and decorated bridle and headstall; on a field coloured green, with gilt flowers; the housings of the horse are heightened with colour —*inscribed* IMP OCTO—*French*, 16*th century*

$8\frac{1}{2}$ *in. diam.—in turned wood frame*

Exhibited at the Manchester Art Treasures Exhibition, 1857

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

8 A Circular Medallion, in grisaille and coloured enamels. An equestrian figure, the upper part of the body in plate armour, a sleeved gown over, girt with a scimitar and holding a mace, on a horse with deep housings, gilded ornaments and blue border, the Imperial Eagle over all—*inscribed* IMP GALBA—*French*, 16*th century*

$8\frac{1}{2}$ *in. diam.—in turned wood frame*

Exhibited at the Manchester Art Treasures Exhibition, 1857

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

420
Durl

9 A Set of Four Pictures, painted in grisaille enamel, with slight flesh tinting and gilding. They form part of the series taken from the engravings made after the designs of Raffaelle to illustrate the fable of Cupid and Psyche. They are not the series painted in the Farnesina in Rome, and are probably compositions only parts of which were designed by Raffaelle. *See* Passavant, ii. 582. The paintings here exhibited are only four in number; they seem to have been traced off from the engravings, the dimensions of which they follow. Under each are eight lines illustrative of the subject. They are by Léonard Limousin. The paintings are set in their old enamelled frames, partly carved and partly painted with gold scroll-work on a blue ground—*the first is signed L. L.*

7 *in.* by 9 *in.*

(i.) Venus showing Psyche, who is worshipped as a goddess, to Cupid, that he may avenge her honour; underneath are the lines—

"D' un re E d' una Regina tre Donzelle
Nacquero gia di gran bellezza ornate;
Ma le due prim (anco che fusser belle)
Pur come mortal done eran lodate.
La piu gioven si vaga per le stelle,
Che l' adoran pervener le brigate.
Laqual edegnata lei mostra ad Amore
Per che facci vendetta del suo honore."

(ii.) Psyche discovers Cupid in her bed instead of a serpent; he flies out of the window, and Psyche catches one of his feet; below are the lines—

"Vedila qui col ferro e 'l lume ardente
Sopra il bel fanciullin di Citherea;
Il qual trovando in luogo di serpente
Pentita lascia quel, che far volea,
Piagasi un dito con mistral pungente,
E a mirrar torna il figlio de la dea,
Che poi, che 'l cocente oglio lor isuiglia
Fugge volando, et ella a un pie s' appoggia."

(iii.) Cupid and Psyche at supper—*signed L. L.*; underneath are the lines—

"Indi a poco levanta E rivestita
Al bel tondo a tre piei s' asside a cena,
E di varie vivande ben servita.
Ma per nullo veder sel crede appena
Amor l' e intorno, che nel cor ferita
Dal di per lei, che a lei credea dar pena,
E altre il suon di musico istrumento
Un e di piu voci un grato E bel concerto."

(iv.) Venus makes her complaint to Jove, and obtains the help of Mercury from him; below are the lines—

"Con le columbe al ciel Vener corregia,
Chieda a Giove Mercurio e impetra quello.
Poi prega lui che Psiche bandir diggia
La fugitiva E pargeli 'l libello.
Ei la bandisce ovunque il giorno albeggia,
Ne luogo lascia villa ne castello.
Promettendo a chiunque insegna quella
Che sette baci haura da Vener bella."

Exhibited at the Manchester Art Treasures Exhibition, 1857

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

10 A Ewer, painted in enamels, grisaille and flesh tints. Round the middle of the body runs a composition representing the combat between Hector and Achilles, and the Greeks and Trojans before Troy. Wreaths and leaf-work on the shoulder and neck, and a handle, of which the outer side is in white

70 A Pair of Oblong Plaques, of Limoges enamel, painted in of or- grisaille with slight flesh-tinting and gilding. They form ling—
part of the series taken from the engravings made after the designs of Raffaelle to illustrate the fable of Cupid and Psyche. They are not the series painted in the Farnesina in Rome, and are probably compositions only parts of which were designed by Raffaelle. *See* Passavant, ii. 582. The paintings here exhibited are only two in number; they seem to have been traced off from the engravings, the dimensions of which they follow. Under each are six lines illustrative of the subject. They are by Léonard Limousin. The paintings are set in their old enamelled frames, partly carved and partly painted with gold scrollwork on a blue ground—*the first is signed* L.L., *and dated* 1542–3—7 *in.* by 9 *in.*

Loan

Four plaques of the same series were sold in the Collection of the Earl of Warwick, July 17, 1896, *lot* 9

11 An Elliptical Dish, painted in grisaille enamel. The bottom of the composition illustrates various mythological legends: Pan or a shepherd playing pipes to the flocks and herds; Europa reclining on the bull in the foreground, offers him a crown of bay leaves; with her are three nymphs, and in the distance she is seen crossing the Bosphorus; Neptune in a marine car, ships, buildings and the sea beyond; a border of gold scroll-work on black runs round the centre composition, and a row of monsters, with two medallions containing classic heads, round the rim; underneath is a bold cartouche in grisaille with flesh tints—*signed I. C. (Jean Court)—French, 16th century*

21½ in. long by 16 *in. wide*

Exhibited at the Manchester Art Treasures Exhibition, 1857

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

12 A Tazza, painted in enamel in grisaille and pale flesh tints. Inside is the fable of Actæon and Diana: she is bathing with her nymphs in a marble basin, from which water issues through a lion's mouth; cartouche and strap-work with masks and garlands on the back; a shield below, barry of six countercharged in pale, argent and azure—*French, 16th century*

9 *in. diam.* by 3 *in. high*

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

13 A Circular Dish, painted in grisaille enamel, with flesh tints, with The Feast of the Gods in The Marriage of Cupid and Psyche. This composition follows that of Raffaele in the Farnesina series—*French, 16th century*

17 *in. diam.*

Exhibited at the Manchester Art Treasures Exhibition, 1857

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

14 A Dish: a fragment painted with a circular composition in grisaille enamel, representing a cavalry action and Scipio Africanus and his father; foliage in gold, and coloured birds painted beneath. The stem, foot and central ornament of the dish are wanting—*French, 17th century—signed P. Noualher Esmaillieur*

$8\frac{1}{4}$ *in. diam.*

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

15 A Plaque, in grisaille, with flesh tints, representing the Madonna and the Holy Child borne up by angel children. She is lightly draped in a thin classical peplum gathered at the waist, over which the upper sinus flows, and similarly over the hips, where the folds are very beautifully composed; two angels uphold the arms and two the lower limbs. It is taken from an engraving after Raffaelle, but the children can hardly be attributed to the designs of that master—*French, 16th century*

In gilt frame—$5\frac{1}{2}$ *in.* by $3\frac{1}{2}$ *in.*

Exhibited at the Manchester Art Treasures Exhibition, 1857

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

16 A Ewer, painted in translucent enamel. Round the lower half of the body is a composition representing the Israelites Crossing the Red Sea; round the upper half are the Israelites Gathering Manna in the Wilderness, with landscape, tents and the patriarch Moses; round the neck and stem are figures of sacrificial animals, birds, flowers and arabesques; the handle is painted in black and gold. The colouring has the rich jewelled brilliancy of the Courtois paintings—*French, 16th century*

13 *in. high,* 4 *in. diam.*

Exhibited at the Manchester Art Treasures Exhibition, 1857

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

17 A Tazza and Cover, painted in grisaille and flesh tints of enamel. In the inside are six oval medallions of the Cæsars, viz. :—

3. Imp. Cæs. divi Augustus
2. Imp. Cæsar D. F.
1. Imp. Cæs. divo Julio
(Number gone). Imp. Cæs. Galba
6. Imp. Cæs. Vespasian
8. Imp. Otho Cæsar

The figure 2 is reversed and the 4 or 5 is wanting; outside is a rich border of strap-work; grotesque figures and arabesques on the foot

The cover contains six more medallions, viz. :—

4. Imp. Claudius Cæsar
5. Imp. Nero Claudius Cæsar
8. Imp. Vitellius German. Cæs.
10. Imp. Vespasianus Cæsar
11. Imp. Domitian Cæsar
12. Imp. Cæs. Nervæ Traiano

with a laurel border tinted green; a procession of Tritons and Nereids in a sea on the cover, and Cupids flying overhead—*French*, 16*th century*

7 *in. diam.* by 7 *in. high*

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

18 A Tazza and Cover, painted in grisaille, with blue and green borders and flesh tints. On the outside is The Deluge and The Destruction of the Human Race, partly taken from the painting of Raffaelle in the Vatican. The drawing and modelling are executed to a high point of finish—*signed C.* The inside is a bold strap composition, the bands being, however, rounded like wooden bars rather than straps. The Destruction of Pharaoh in the Red Sea is painted on the cover—*French, 16th century*

7 *in. diam.* by 8 *in. high*

Exhibited at the South Kensington Museum Special Loan Exhibition of Enam on Metal, 1874

19 A Tazza and Cover, painted in enamel in grisaille with pale flesh tints, representing Bacchanalian orgies, and with four heads in medallions inside the cover. Inside the dish a number of figures point to a nude Bacchante, over whom a flying Cupid pours wine; buildings and trees on either side; a broad band of arabesque work, gilt, surrounds the composition. Outside the cover is a procession of Bacchus on a car, with Silenus, Satyrs, Bacchanals and panthers. Inside, four oval medallions contain four heads—*French, by Pierre Reymond, 16th century*

8 *in. diam.* by $6\frac{3}{4}$ *in. high*

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

20 A CIRCULAR DISH, painted in blue and white grisaille enamel. The inside has a large composition representing the Israelites Gathering Manna in the Desert; underneath is a large cartouche frame, supported by Cupids trumpeting, containing a female bust boldly drawn, and lettered JUNE. Round the rim is a border of arabesques and medallions in blue, with gilt figures: (1) Moses Judging; (2) Receiving the Law; (3) Showing the Tables, (4) Joshua Armed—*French, 16th century*

$16\frac{3}{4}$ *in. diam.*

Exhibited at the Manchester Art Treasures Exhibition, 1874

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

21 A TAZZA, painted in grisaille, with flesh tints. Inside is represented The Proclamation of the Kingship of Solomon, inscribed Salomon; in the background is a tent, and David is seen in bed giving his blessing to the new King, and in another part Nathan addressing Bathsheba; buildings and landscape beyond —*it is signed P. R.* Under the bowl is a bold cartouche composition, with masks and fruits—*French, 16th century*

$10\frac{1}{2}$ *in. wide* by 5 *in. high*

Exhibited at the Manchester Art Treasures Exhibition, 1857

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

See Illustration

No. 10. No. 6. No. 21.

22 A SET OF TWELVE PLATES, painted in grisaille and translucent colours in enamel, representing the twelve months of the year. Each has a border painted round the rim, and one of the zodiacal figures on a cartouche underneath. The figures are in classic dresses, but the general incidents are taken from outdoor life of the artist's own day—by MARTIAL COURTEYS

8 *in. diam.*

JANVIER. An old man and a young woman at supper before a fire, attendants standing round. A border of two figures representing Winter, with attributes and cartouche work. The zodiacal sign Aquarius

FEVRIER. An old man and a woman warming themselves at a fire, and an attendant bringing logs of wood. Shell fish, fire, fish, spears, &c. round the rim, and the sign Pisces underneath—*signed M. C.*

MARS. Men binding fagots and pruning trees in a landscape, a battle and a camp in the distance. Border of the attributes of Mars, and the sign Aries on a cartouche underneath—*signed M. C.*

AVRIL. Hunters and hounds chasing a stag in a landscape with trees and a house. Round the rim are attributes of hunting—*signed M. C.*; the sign Taurus on the back

MAI. A garden, with fountains and buildings; ladies reading and weaving chains of flowers, and men playing music and singing. A border of the attributes of Music; underneath, the Gemini in a cartouche—*signed M. C.*

JUIN. A farm-yard, and women shearing sheep; a distant landscape. Attributes of Summer round the rim, and the sign Cancer underneath—*signed M. C.*

JUILLET. Mowers and haymakers in a landscape, with trees, water and a farm-house. A border of the attributes of Summer round the rim; and the sign Leo on the back

AOUST. Reapers cutting corn and binding it in sheaves, in a landscape. Round the rim are the attributes of Summer and the monogram *M. C.*; on the back, the sign Capricornus

SEPTEMBRE. A landscape, and husbandmen ploughing and sowing. Border of fruits on the rim, and the sign Libra underneath—*signed M. C.*

OCTOBRE. Vine dressers treading grapes in a press, and others drinking; a yard and outbuildings. The attributes of Bacchus round the rim, and the sign Scorpio underneath—*signed M. C.*

NOVEMBRE. A forest, and a rustic beating oak trees for acorns, hogs eating them; a woman asleep on the ground. Border of leaves, skulls, axes, &c., and the sign Sagittarius—*signed M. C.*

DECEMBRE. An inn yard, with a signboard, a crescent and the words A BON LOG; servants lighting a fire to singe pigs' carcasses; a border of sausages and pigs' fry. On a cartouche underneath, the sign Capricornus—*signed M. C.*

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

No. 23.

23 A PAIR OF CANDLESTICKS, painted in translucent enamel. The bases are convex, painted with black and gold scroll lines; round the outer circumference are eight bossed medallions, in which are painted eight of the labours of Hercules. The stem contracts above this base and expands again in a wide flattish collar, painted with a composition of marine monsters; above this is a vase-shaped nozzle, painted with terminal figures, bunches of fruit and flowers, &c.—*French, 16th century*

796

8½ *in. high* by 8 *in. diam.*

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

See Illustration

3600

24 A EWER, painted in brilliant translucent colours of enamel; the paintings are divided by a band round the widest circumference of the body. The upper design is The Triumph of Ceres, who is preceded by Apollo playing the lyre, and drawn by birds in her car; attendants hold various attributes. The whole is painted in brilliant colours on an emerald field, with trees and landscape incidents. The lower composition represents the summer noon, and figures of men, women and flocks resting at a fountain in a forest; masks on the stem; a black handle sown with gilt spots and stars; it has been set in or-molu—*French*, 16*th century*—*S. Court*

£ 25

12¼ *in. high* by 5½ *in. diam.*

Exhibited at the Manchester Art Treasures Exhibition, 1857

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

See Illustration

No. 24.

No. 25.

25 THE DISH, en suite, elliptical in form, painted in translucent enamels with brilliant colours, and set in a gilt bronze edge moulding. The painting on the dish represents The Conversion of St. Paul: the composition of figures represents a number of horsemen; the Saint is represented on the ground, gazing on the vision of the Saviour, who is supported by flying angels, and in a glory of clouds and flames of fire; a border of black and gold runs round the composition. Four medallions are painted on the rim: one represents Juno, another Plenty, two others are mythical personages; the mounts with a border of terminal figures, centaurs, &c. — *it is signed* SVSANNE COURT. The blue, red and green colours of this piece are exceptionally luminous and rich, and gold is spotted over the colours, and stippled to give high lights to the drawing; the terminal heads, shoulders, and Torso figures are coloured after nature, and add light and brilliancy to the decoration. Underneath is a bold cartouche of masks, arabesques and strap-work in grisaille, the faces tinted flesh colour. The ground is black, with gold scroll ornaments— *French*, 16*th century*

22 *in. long* by 17 *in. wide*

Exhibited at the Manchester Art Treasures Exhibition, 1857

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

See Illustration

26 A PAIR OF CANDLESTICKS, of brass, champlevé and filled in with enamel: the form is a straight pipe or cylinder, with a round foot, and a flat grease-pan half-way up; the ground is black, and the flowers and stems are in thick brass lines, filled in with white—*English, first half of the 17th century*

10 *in. high*, 7 *in. diam.*

Exhibited at the South Kensington Museum Special Loan Exhibition of Enamels on Metal, 1874

See Illustration

No. 26.

No. 27.

27 A PAIR OF STIRRUPS, OF RUSSET IRON, INLAID WITH GOLD AND SILVER. The treads of the stirrups, $3\frac{1}{2}$ inches long, $1\frac{8}{10}$ inch wide, are pierced in twenty-two circular holes, as shown in figure C, being brought into the entwined tracery which ornaments the centre, with borders of flowing vine foliage in gold and silver azzimine. Of the two pieces projecting below the tread, the front is raised $\frac{1}{10}$ inch, and in the left-hand stirrup has a grotesque mask in chased silver appliqué, and two silver rosettes, remaining. The bands of the stirrups form segments of circles, and terminate at the top in front by a trefoil-shaped ornament with an animal's skull in silver appliqué, behind which is an oblong buckle $1\frac{1}{10}$ inch long by $\frac{7}{10}$ inch broad. The whole, both inside and out, is finely inlaid with gold and silver acanthus and other conventional foliage and masks. On the back of the ornament at the top of the stirrup, shown in figure D, is the letter "F," and above, the monogram "A.C." denoting the maker, Ambrosio Caradosso Foppa. "He worked about the commencement of the 16th century, 1500–1530, in his native town, Milan; also at Rome, where Benvenuto Cellini admired and imitated him." Figure E shows the silver ornament which corresponds with the grotesque mask in the front of the stirrup, as shown in figure A

See Nagler's 'Künstler-Lexikon'

See Illustration

CARVINGS IN ROCK-CRYSTAL.

300
Hunt

28 A ROCK-CRYSTAL VASE, shaped as a pilgrim bottle, with fluted neck and gadroon-pattern base; on either side are two grotesque masks, with pierced mouths for the attachment of a ring; the hair is formed with leaf design, also pierced at the top; the body of the vase is decorated with flowering acanthus scroll foliage. The base mounted with silver-gilt

$8\frac{1}{4}$ *in. high* by $4\frac{3}{4}$ *in. wide*

Recently exhibited at the South Kensington Museum

See Illustration

No. 30. No. 29. No. 28.

29 A ROCK-CRYSTAL OVIFORM VASE, with two small necks: at the base of either neck is a Satyr's mask, behind which are extended bats' wings; the body of the vase is further decorated with branches of scroll foliage and insects

$4\frac{1}{2}$ *in. high* by $7\frac{1}{2}$ *in. broad*

See Illustration

30 An Octagonal Flat-Shaped Crystal Cup and Cover, slightly engraved with scrolls on the cup and on the foot, mounted with small leaf design in metal-gilt

$7\frac{1}{4}$ *in. high* by $2\frac{1}{2}$ *in. wide*

See Illustration

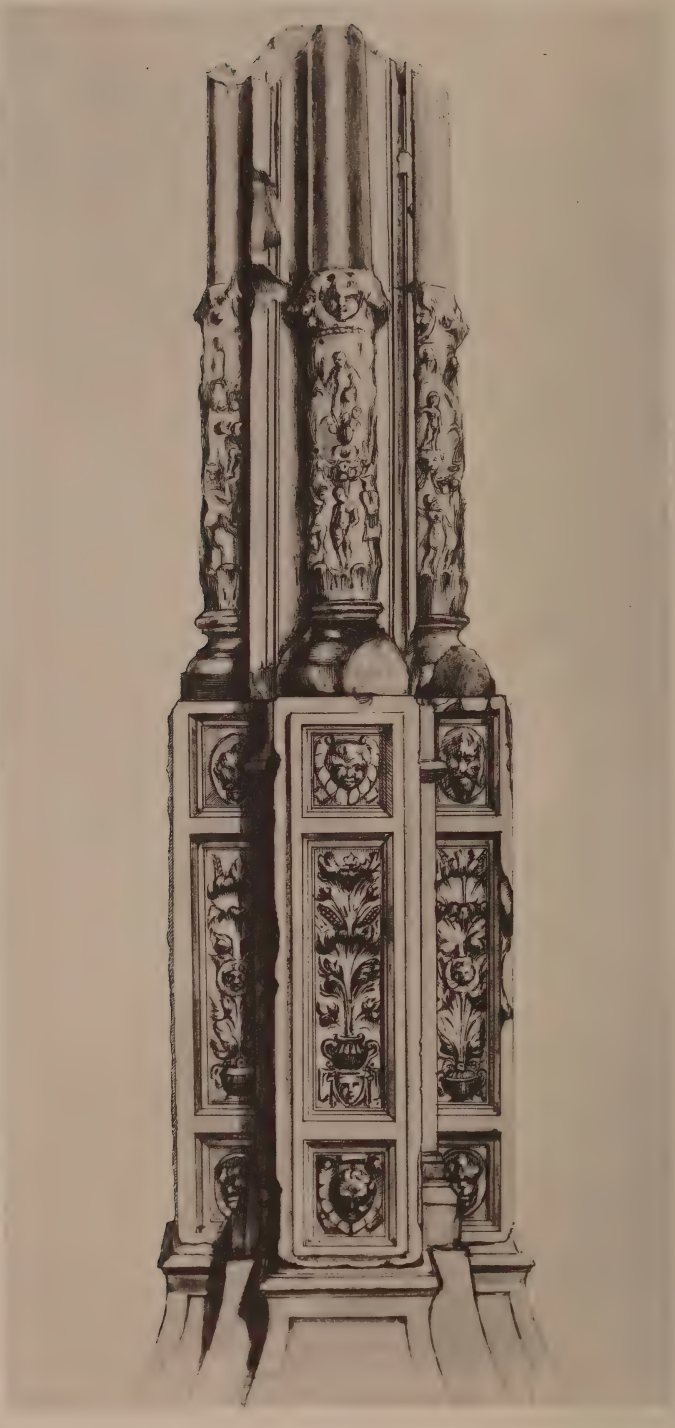
250
Lund

31 A PAIR OF ENGRAVED GLASS PILGRIM BOTTLES, the centres decorated with rosettes enclosing a cartouche of Spring, Summer, Autumn and Winter, each in border emblematical of the season; scale pattern on the edges; facetted necks; both mounted in silver-gilt, with fluted stoppers; lions' masks with rings, and flowers on the shoulder, and three bands of shell pattern; gadroon edge; double curb chain attached to each

15½ *in. high* by 7½ *in. wide*

See Illustration

No. 31.



No. 33.

32 A PERSIAN DAGGER. The curved grip is of rock-crystal, decorated by an engraved trefoil plant; the mounts of the hilt and sheath are of silver-gilt engraved with tulips and iris; pierced design at the edge, and scale pattern on the back; in green velvet sheath. The blade—9 *in. long*—is curved, doubly fluted, and reinforced at the point

33 A COLUMN, of black marble, the upper part sculptured in relief with scenes from the life of Christ, vases of flowers, acanthus scrolls, cherubs, and lions' heads on the base

Flemish work of the early part of the 16th century. Believed to have come from the Abbey of Tongerloo, in French Flanders. The shrine was destroyed by the French army under Napoleon I.

For many years exhibited at the South Kensington Museum

See Illustration

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